



Back Stage
No. 3 Mar. 1929
RAYMOND MOORE, *Editor*



A PLAY PRODUCTION LIST

With a view to making the coming season at the Cape Playhouse stand out as the finest that it has yet had, Raymond Moore has spent the winter studying and assembling a group of plays from which he hopes to make selections for presenting to Cape Playhouse audiences the coming summer, and which should do the Cape Playhouse organization considerable credit.

These plays, now some thirty in number, have been selected as especially good, and suitable in every respect, and have been taken from a group of some three hundred read. Each one of them is a play of dramatic and literary merit, with some of the finest comedies and dramas in the language included in the list.

Heretofore, the exigencies of financing the Cape Playhouse, and the tremendous detail of organization incident to a new undertaking have occupied the manager's entire time; but with the advent of the coming season it is hoped that Mr. Moore can devote his time to the selection and production of plays. It is believed that the Cape Playhouse can main-

tain an infinitely higher standard of production than was possible in its first two seasons of experimentation, can dispense with the ordinary run of plays presented by stock companies, such as the *Clarences* and *Captain Applejacks*, and do only plays of substantial merit, as represented by the Cape Playhouse's past productions of *The Guardsman*, *Peter Ibbetson*, *Outward Bound*, *Candida*, *The Silver Cord*, and *Mr. Pim Passes By*. The Cape Playhouse will attempt this season to produce a series of high-class plays only, with an emphasis on delightful comedies.

While it seems inadvisable to announce now any play for definite production next summer, because of the many contingent elements of dramatic production, the list of plays so far selected will give Cape Playhouse patrons some idea of the type of plays planned for next summer, and will give a comprehensive idea of the type of work that the organization aims to do.

The problem of play selection has been approached from every angle, and plays have been selected with the idea of meeting every combination of conditions that might be likely to present themselves.

Each play has been selected on its dramatic and literary merits first, and then has been considered with reference to its suitability to some particular star or guest player whom the Cape Playhouse now has under consideration; its suitability to the general company of nine players who will be with the theatre throughout the season; its need of extra players, and the amount of their salaries and transportation to and from New York to Dennis; the cost of costumes and special clothes, other than ordinary wardrobe, whether purchased or rented; the need of some rare or difficult piece of stage property for the play; the number of sets required to stage the play and the cost of building them; and the amount of royalty demanded by the agent controlling the use of the play.

Every one of these items needs infinite consideration, and any one of them may suddenly present some insurmountable difficulty in presenting a particular play on a particular scheduled date. In the case of the plays selected it is quite possible that some such difficulty may arise, but in each case the Cape Playhouse believes the difficulties in production would be temporary and the play could be done subsequently. Unfortunately the average theatre patron does not understand these intricacies of theatre production, nor does he realize the large contingent element in the work. The Cape Playhouse feels particularly fortunate, however, in having had its patrons express some understanding of these difficulties through their continued faith and enthusiasm for its work, as so convincingly demonstrated by the large increase this year in advance reservations of season tickets.

The plays here listed are in several groups, the first group indicating the preference of the management for the coming season and followed by two other groups of equally good plays from which selections may or may not be made, according to the developments of the season. In any case it is hoped that most of the 1929 productions can be selected from the three groups of plays here listed:

FIRST GROUP:

Alice-Sit-by-the-Fire	Sir James M. Barrie
Enter Madame	Varesi and Byrne
The Devil's Disciple	Bernard Shaw
A Doll's House	Henrik Ibsen
Romance	Edward Sheldon
Captain Jinks of the Horse Marines	Clyde Fitch

Androcles and the Lion	Bernard Shaw
Mary Rose	Sir James M. Barrie
The Dover Road	A. A. Milne
The Second Man	J. N. Behrman

SECOND GROUP:

Just Suppose	A. E. Thomas
The Truth about Bladys	A. A. Milne
The Return of Peter Grimm	David Belasco
What Every Woman Knows	Sir James M. Barrie
The Unchastened Woman	Louis Anspacher
Why Marry?	Jesse Lynch Williams
Girl with the Green Eyes	Clyde Fitch
As a Man Thinks	Augustus Thomas
Dear Brutus	Sir James M. Barrie
March Hares	Harry Wagstaff Gribble

THIRD GROUP:

The Enchanted April	from the novel by Elizabeth
Quality Street	Sir James M. Barrie
Icebound	Owen Davis
Man and Superman	Bernard Shaw
The Truth	Clyde Fitch
Loyalties	John Galsworthy
Prunella	Housman and Barker
The Detour	Owen Davis

Other plays will be added from time to time, of course, as they are found suited, and rearrangements will doubtlessly be made; but the list nevertheless gives a very definite indication of the production policy of the Cape Playhouse as formulated after two seasons of experiment.

PRICES OF TICKETS

Performance	Individual Ticket	Season Ticket (9 weeks)
Monday Evenings:		
Box (8 persons)	\$30.00	\$250.00
Box (ind. seat)	3.00	25.00
Orchestra, entire	3.00	25.00
Balcony	3.00 to 1.00	20. to \$8.00

Other Evenings (exc. Sun.)

Box	\$24.00	\$200.00
Orchestra, 1st sec.	3.00	20.00
Orchestra, 2nd sec.	2.00	15.00
Balcony, 1st six rows	1.00	8.00
Balcony, last two rows	.50	4.50

Saturday Matinees:—Same as immediately above.

Wednesday Matinees:

Box	\$16.00	\$150.00
Orchestra, 1st sec.	2.00	15.00
Orchestra, 2nd sec.	1.00	8.00
Balcony, entire	.50	4.50

Bobby Fulton Puppet Shows on Thursday afternoons:

Orchestra, 1st sec. \$1.50; 2nd sec. \$1.00; balcony, \$.50.

APPLICATION BLANK FOR SEASON TICKETS (Cut out and Mail)

Miss Cora E. Fitzgerald,
Subscription Secretary,
The Cape Playhouse, Inc.
Dennis, Massachusetts.

Kindly reserve for me season tickets for evenings at \$ each, total price \$, for the summer season of 1929, and please notify me as soon as possible what seats have been reserved for me.

I enclose my check for \$ in payment for the tickets.

Yours very truly,

Name

Summer Address

Permanent Address

Seat numbers held last year

CAPE PLAYHOUSE NOTES

The Cape Playhouse plans to give an additional matinee on Wednesday of each week during the 1929 season, and will continue the Saturday matinees as heretofore. Both performances will begin at 2.45 P. M. Prices for tickets for Wednesdays will range from fifty cents to two dollars, and for Saturdays, from fifty cents to three dollars. Bobby Fulton's Puppets will also be presented each week on Thursday at 2.45 P. M.

There are three other theatre organizations in the United States which are somewhat similar to the Cape Playhouse at Dennis. The oldest is at Skowhegan, Maine, and was established about thirty years

ago. The Cape Playhouse is the second oldest and since then two others have been established. One of these last two ended its first season, 1927, with a deficit of \$62,000 in six weeks, and its 1928 season with a deficit of \$30,000—sums later made up by interested patrons. This organization used a building rented at very nominal cost. The Cape Playhouse, on the other hand, has been able to pay all its operating expenses both seasons, and pay off a substantial part of the capital indebtedness on its own building and equipment.

The Cape Playhouse, through its attorney, Mr. Harry Weinberger, theatre specialist of New York, is preparing to file a claim against the U. S. Government for a settlement of 1927 taxes. The Cape Playhouse claims that it has been subjected to a tax which similar organizations in various parts of the country are exempt, and because of its work in the theatre should be entitled to special consideration.

With the congestion and difficulties of modern motor traffic and the complaint by theatrical managers that the present disastrous New York season is due largely to the difficulty in reaching theatres and finding suitable parking space for cars, it seems worthwhile to note here that Cape Playhouse patrons find sufficient space immediately adjacent to the theatre doors to park one thousand cars, or, to be exact, two and nine fifty-eighths cars per person in the audience. This will permit patrons to come and go in different cars, and bring along their motorcycles as well.

The Cape Playhouse plot includes four and one quarter acres of land.

"Backstage" is edited at considerable distance from both the publishing house and New York, the theatrical center of the country, and our readers' indulgence is asked for errors that slip through in spite of considerable care.

AS THE NEW YORK SEASON CLOSES

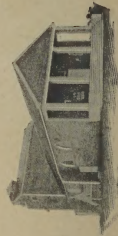
Janet Beecher playing her 220th performance in "Courage" and making plans for London next autumn; Peggy Wood, Laura Hope Crews, and Robert Montgomery in California; Minor Watson with "This Thing Called Love" on the road; Violet Kemble Cooper doing her second solid year in "The Command to Love" on tour; Janne Burbie bubbling over the radio, and playing in the new Provincetown Players production in MacDougall Street; Romney Brent playing the young doctor during Spring Byington's rejuvenation in "Be Your Age," delightful comedians both; Leo Carroll rounding out the season in the A. A. Milne play, "The Perfect Alibi." Frederick Worlock recently in Blanche Yurka's production of Hedda Gabler; Basil Rathbone in and out of "Judas," a play partly of his own authorship, and now in the "talkies."

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